The Morgan Whitney Collection of Chinese Jades and Other Hard Stones

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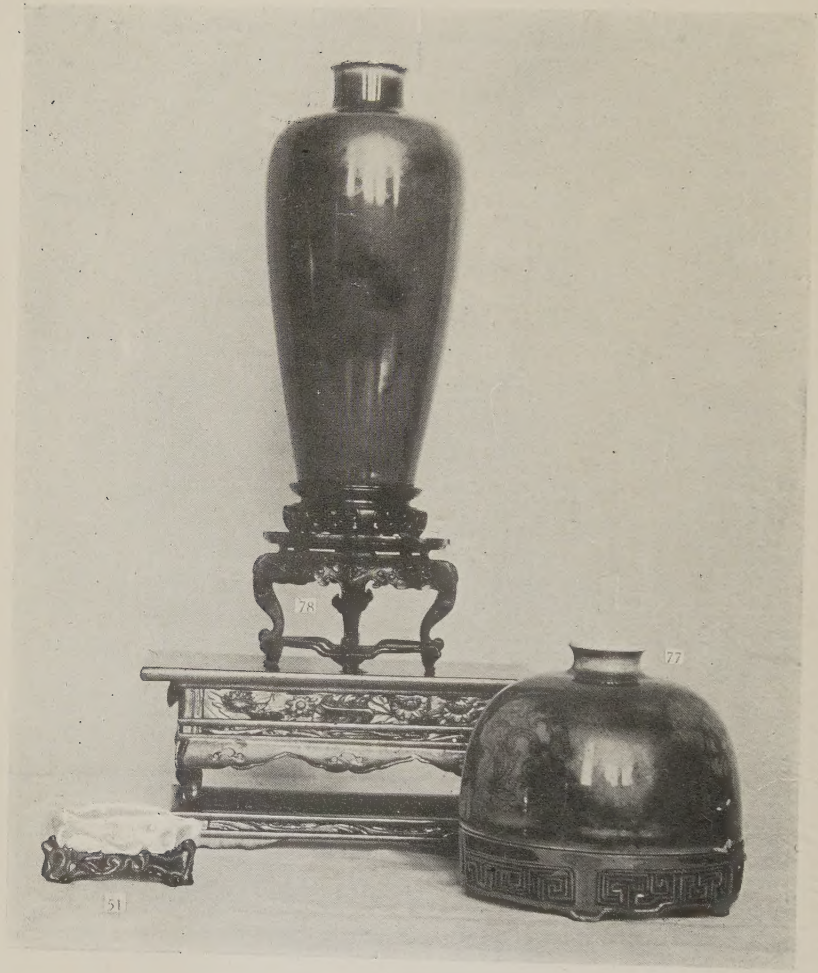
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The Morgan Whitney Collection of Chinese Jades and Other Hard Stones

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ISAAC DELGADO MUSEUM OF ART
CITY PARK

Catalogue and Notes
By JOHN GETZ
French Order of the Legion of Honor
Italian Order of the Crown

Limited Illustrated Edition
New Orleans, La.
1914

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A Foreword

The collection of carved jade and other hard stones from China made by the late Mr. Morgan Whitney of New Orleans, comprehends many interesting and beautiful examples, among which may be noted rare varieties of both jadeite and nephrite. While these, together with the sculptured rock crystals and amethystine objects are most important, the carved oriental amber, coral, turquoise, mother of pearl, carnelian and other rich agates possess, by reason of their varied forms or brilliant vibrating colors, individual artistic merit.

The subtility of an innate charm prevailing among rare jades, when fashioned into graceful and interesting forms, by the skillful Eastern craftsmen, who have lavished on them the inherited art of many generations, cannot be adequately communicated by words, even with an abundance of adjectives, that may be employed, in their description. A catalogue may differentiate objects one from the other, and invite attention to their salient qualities, or motifs of decoration, but no matter how sympathetically rendered, such details must appear *triste*. It is true the visual sense may be aided thereby and its reading might stimulate the analytical mind by a host of conjectures, yet, there remains the secret of some peculiar or intrinsic elegance, that may be esteemed accordingly to personal predilections, whether it be sensibility of color, charm of contour, limpid quality, or its cool softness to the touch; such magic of their luring attributes, becomes complete only with our study, or as we may comprehend the history and particular Chinese admiration of this *quasi* translucent hard-stone substance we call jade.

It has been deemed advisable in the construction of this catalogue, to give a somewhat full and comprehensive amount of description, without entering into lengthy technicalities, or scientific detail, but the leading facts have been harmonized so far as practicable in its scope with the more important works treating on jades. The text is supplemented by a number of plates in half tone, illustrating many typical specimens in the collection. The jade-nephrites and jadeites have been separated into groups, according to their distinctive colors, or *provenance*, and each group prefixed with a short account of the main features.

Dates are not always ascribable with certainty when dealing with carved jades, one reason being that tools and methods of working have been the same during all periods; the forms and ornamentations, with slight variations are chiefly archaic, inspired by ancient bronzes, which have served as models from one generation to another. It should be considsidered that glyptic art, like painting or the lesser arts in China, has been fettered by traditions almost sacred to native ideas of antiquity; with the same fidelity of reproduction through ages, the artists and craftsmen straining every faculty in repetition of forms handed down to them. We can only arrive at conclusions, when we note some variety of jade, mined long ago, since later finds, whether nephrite or jadeite, differ in a degree, just as the later lapidary work; details are no longer carefully finished, and polished, while forms become heavy, or less graceful, thus older jades may be distinguished to-day, from the more recently mined or worked products.

Chinese jade workers attained pre-eminence in this their special branch industry centuries ago, inheriting both patience and skill, which they have industriously cultivated, through many generations, advantages that were singularly their own, and uniquely apart from all other manifestations in the so-called applied arts.

It is assumable that many of the *chefs-d'oeuvres* in carved jade, coming chiefly from Mandarin collections, were originally given either as gifts of state to ministers and warriors, or for scholarly attainments. While others, obviously designed for ceremonial uses, have served in temples or private shrine worship. Still others were used for accessories to refined surroundings, some again may have come from the Imperial palaces at Peking.

In our consideration of Chineses glyptic art in the medium of jade, interwoven as it has been with native records, that date back to early periods of culture and progress, it may be said with considerable truth, that, aside from literature, sculptured objects in jade have been an equal source with bronze and ceramics, for our acquaintance with the early history and development of those ancient people of the "Middle Kingdom" or "Sons of Han," whom we term Chinese.

The high appreciation of jade, as one of the most precious materials has extended in China, from remote ages to our own time; idealized in poetry and in the old Chinese classic, as the quintessence of creation, the most beautiful substance in which the thought of man can be embodied. Satisfying to the eye, as to the touch, its subtility and hardness, its sheen

of transluceny, combining mature appearance with innate freshness when polished; such indeed are the attributes that render it so gratifying and so pleasing to the oriental mind. These alluring Eastern creations, therefore, won the enthusiastic admiration of many Western connoisseurs, while the *ne plus ultra* specimens have excited not only interest, but the cupidity of collectors in both hemispheres.

It is stated in one of the Chinese classics, that sages of ancient times, compared jades to virtue, because it could not soil nor could friction injure it. In this connection a quotation may be permitted from the Li Ch'i or "Book of Rites," where mention is made that a minister named Tzu Kung of the Chou dynasty, said to Confucius: "May I venture to ask why it is that the model man values jade and despises steatite (soapstone). Is it because jade is rare and steatite is common?" to which the philosopher Confucius replied, "The model-man of old compared jade to virtue, it is of warm, liquid and moist aspect like benevolence; it is solid, strong and firm, like politeness; when struck it gives out a pure far-reaching sound, vibrating long but stopping abruptly, like music; though faulty, it does not hide its good points; when superior, it does not conceal its defects; like truth, it gives but a bright rainbow, it shows a pure spirit among the hills and streams and in the whole world there is no one that does not value it; the Shih Ch'ing (Book of Odes) says "When I think of my Lord, He is soft looking, like jade, that is why the model man values it so highly."

Acknowledgements are due to Dr. George F. Kunz, of New York, for his suggestions and aid.

JOHN GETZ.

New Orleans, February, 1914.

Introductory Notes

In terms of geology, both nephrite and jadeite are metamorphic rocks; the latter is a metamorphic igneous rock, but the igneous character of nephrite, although possible or probable has not been so definitely determined. Composed structurally of compact fibrous masses which gives them their singular toughness, and renders each more difficult to fracture than any other substance in the mineral world.

Nephrite and jadeite are often found to be strikingly alike to the naked eye, in some of their properties or appearances of color, that only microscopic tests, or chemical analyses can truly distinguish one from the other, this however, refers rather to the rough cut blocks or unpolished masses, than to worked jade objects. The certain discrimination between jade and jadeite at times may be made difficult owing to a fact, that the two substances not infrequently occur intermixed in the same specimen; nephrite having been formed from a jadeite, or *vice versa* by a gradual change in its physical and chemical composition. In such shape the mineral becomes hard to determine for a precise classification, unless a thin section can be studied with the microscope; aside from these difficulties, each variety has properties peculiar to itself, which can be readily recognized by the amateur. Some characteristics are briefly presented here for the reader, taken *ad libitum* from several larger works on jade (so far as judgment and space admitted) including the Victoria and Albert Museum, "Handbook on Chinese Art" in London, and the Bishop Catalogue of the Metropolitan Museum in New York, concerning the characteristics of both varieties; while their resemblance has caused them in the past, to be classed together under the common term of jade.

The scientific distinction between jadeite and nephrite was first established by M. Damour in 1863, when the word jadeite, was also coined by this scientist, after his analyses of some of the white and emerald green (fei-ts'-ui yü) jadeite, brought from Peking, by Comte Kleczkowsky, an attacher of the French Embassy, and a member of the staff of General Comte Palakas, commanding the French forces at Peking, during the great T'ai-p'ing rebellion in 1860. Such examples, first seen in Paris, were termed "jade imperiale" by Jacquemart, and it can be stated that some of these very

pieces are to-day, in the Heber R. Bishop Collection, bequeathed some years ago to the Metropolitan Museum in New York.

Nephrite and jadeite are said to differ microscopically and in chemical composition. The former substance being silicate of calcium and magnesium, a small amount of iron replacing magnesium in the green varieties, whereas jadeite is a silicate of aluminium and sodium, with small additions of iron, calcium and magnium; iron amounting to as much as ten per cent in the so-called green chloromelanite variety.

Nephrite belongs to the amphibole group of minerals, distinguished, from termolite, actinolite, or white horn-blend solely by its structure, which is always a compact aggregate of closely matted fibres, never in discrete crystals as are those other minerals. This fibrous quality of structure in both nephrite and jadeite makes them so very difficult to cut, pierce and carve. In hardness nephrite ranges from 6 to 6.5, Mohs' scale, or slightly harder than felspar; while jadeite is 7, (about the same hardness as quartz) the specific gravity of nephrite being usually within the limits 2.9-3.1, whereas the specific gravity of jadeite is heavier, reaching sp.gr.=3.3, and chloromelanite, a dark green variety of jadeite (rich in iron), reaching as much as 3:4.

It is recorded that speicmens of nephrite have resisted a pressure of over 92,000 lbs. to the square inch, and only yielding to a stress of over 94,000 lbs. after two hours pressure. Thus jade is more tenacious than granite and wholly unrivalled among minerals, its hardness make it analogous to the temper or hardness of steel among metals, which partly explains the high estimation in which jade was held by prehistoric and savage man, as a material for their stone implements; these qualities combined with its lucidity of colors, and bell-like resonance may account for its surpassing value in China.

Nomenclature

The English designation for jade, is derived from the Spanish *Piedra de hijada,* or "stone of the lions" through the French, which first written *pierre de l'ejade,* became *pierre le jade,* it is said, by a printer's error when the word was quite unfamiliar. It appears that this mineral was first brought to England, from Spanish America, by Sir Walter Raleigh, who always used the Spanish name, while dwelling on its several virtues in his books.

The Spanish term implies a belief, that this jade-stone had curative properties in kidney troubles, borrowed together with their first knowledge of nephrite-jade, during the days of conquest in Mexico, where it was highly prized. The word nephrite, having a similar meaning and derivation, from the Greek νεφρός, (kidney), while the popular term jade, remains in general use to designate the varieties, owing to their strong resemblance. Scientifically, however, they are divided into two distinct groups of minerals, which mineralogists term Nephrite and Jadeite; the darkest variety of the first, being the so-called "kidney stone" because in the form of pebbles it was worn as a charm against kidney diseases. In prehistoric times, it was fashioned into axe heads where found, the world over, and in more modern times used for like implements in Alaska and New Zealand.

The Chinese, who have always esteemed jade most highly, use the term yu, and character 玉 to designate jade in general, including the several varieties of nephrite, while the emerald-green and white mineral which we call "jadeite," is specialized by the conoscente as "fei-ts'ui yü;" essentially a jewel stone, and called by the French *"le jade imperiale"* as it was formerly reserved for imperial usages alone. The more generally known and typical jadeite showing a vivid or blended white, strewn with more or less brilliant emerald green flecks or clouding.

The Chinese character for jade 玉 composed of three horizontal lines, united by a perpendicular line through the center, is the radical yŭ, used for a group of compounds relating to gems, or their attributes in general, such as "beautiful," "precious," "perfect" and "rare," etc. The Chinese saying "ch'i chen ju yü" meaning rare and precious like jade, while other terms are equivalent to "beautiful as jade,"

or "perfect like jade," just as we use the term, "good as gold."

The English term jadeite, like its Chinese equivalent *"fei-ts'ui,"* originally applied to the emerald-green variety, has been lately extended to other types of this mineral; more especially to the blended green and white varieties, found in small masses and chiefly utilized for jewelry as stated.

The color of nephrite varies widely between pure white (called "pai yü") by the Chinese, followed by many faint shadings of greyish or greenish tones, pale yellow, soft bluish-greys, (tsui-yu) half white and half red juan yu, brown jade (tzu-yü) black jade, (chich yü), ink-colored jade (mo-yü), concluding with the moss-green jade, which is the most common form of nephrite (termed pi yü) and locally *ma-na-assu,* meaning the stone from Manas and Barkul, in Sungaria, where it is especially mined; while other dark green jade is also brought from the vicinity of Lake Baikal.

Nephrite is more fibrous and less crystalline, than jadeite consequently somewhat tougher in structure, though less hard, so that the former mineral can be scratched by jadeite, whereas the reverse could not be possible.

Jade minerals are theoretically presumed to be white when pure, but in nature they show varied shadings, due to the colorations of the mass, or the inclusion of foreign particles, causing spots and other markings in one or more colors.

The Chinese amateur likens a finished example of pure white jade to liquiescent mutton suet, or congealed lard, shaped as it were by the mold, after heating, to realize this fact one should look at No. 12, as an example. One variety of white jade is likened to "rice water," again another variety resembles "cream and whey," and still another is called "camphor jade" owing to its crystalline structure.

Yellow jade, like bee's wax, or the color of sulphur, is mentioned by native writers; although very rare, it is usually found with a slight greenish tinge.

Green jade varying from light celadon tones, seagreen and lettuce green to a dark olive green or like boiled spinach.

Black jade nephrite, which is rare, is charged with chromic iron, usually when found, it appears of dull color with whitish toned flecking. The red and brown tones jade are

due to inclusions of iron peroxides, considered to denote natural stains in the mineral matrix, largely due to accidental changes of the surfaces from weathering, rather essential jade colors.

Jadeite (termed fei-ts'ui yü by the Chinese) is of much greater variety, than nephrite, while there are several typical and well known varieties, some are not so easy to distinguish. Its usual structure being a massive crystalline aggregate of fibres or granules, generally more translucent and vivid than nephrite. Diversified in color it exhibits an indefinite variety of tints and blendings, the value depending largely on the tones of colors, naturally brought out, or enhanced by the final polishing. When of uniform brilliant emerald green color, it, jadeite, may be said to be the most highly prized; another precious and beautiful variety of emeral green shows black flecking. Pale lavendar jadeite with green and grey blendings is both rare and highly valued. Still another variety shows the greyish white and green fleckings poetically termed by native collectors, *hua hsueh tai tsao*, or "moss entangled in melting snow," its white crystalline structure looking like frozen slush, veined with moss like greens.

Jadeite pebbles, like those of nephrite, often exhibit the red or brownish tones of the matrix crust, which is due the penetration of iron from the soil in which they are found embedded.

The chief supplies of jadeite including the precious emerald green *fei-ts'ui* comes in the rough from Burma, where it has been found in the several tributaries of Irrawaddy River, mined by Kachins and bought to be shipped to the lapidaries in Peking, Canton and Soochow, the chief centers of the jade industry to-day, but during earlier periods, the finest jade work was executed in the Imperial ateliers at Peking, under an officer of the treasury, as in more ancient times.

One variety of dark green jadeite, resembling serpentine and chloromelanite, is said to come from Western Yunnan. Much of the nephrite carved in China comes from Eastern Turkestan, either quarried in the mountains of Khotan and Yarkand, where it is found *in situ*, or picked up from river beds, as water worn pebbles, in those mountains. To the Chinese, the traditional source of jade has been the rivers flowing from the K'un-lun mountains; native books on jade give Lan-t'ien in the province of Shensi, as one of the sources of jade but the supply there appears to have been exhausted long ago.

The most productive primary deposits appear to be in Belurtag, the "jade mountain" of the Chinese, on the upper waters of the Tishab rivers, about eighty miles from Yarkand, which have been explored by a Russian geologist named Bogdanovich.

The Manchu author of *"Hei Yu Wen Chien-lu"* gives a description of Chinese Turkestan written in 1777, saying that the precipitous mountain sides are entirely composed of jade, and describes how the Mohammedan natives ride up on yaks beyond the snow limit, and light fires to loosen the jade, then using their picks, for the larger blocks, which are rolled down the precipice into the valley below.

In the twenty-ninth year (1764) of the Ch'ien-lung's reign, the governor of Yarkand forwarded to the Emperor thirty-nine large slabs of this jade, sawn on the spot, weighing altogether 5,300 lbs. to make sets of twelve musical stones called *ch'ing,* used for Imperial ceremonies; a quantity of smaller pieces were sent also for the more ordinary chimes, which were made into sixteen forms (like carpenter's squares) of graduated thickness and hung in two rows, on a frame to be struck with an ebony or teakwood mallet.

Jeweled Indian Jades

Jade has been employed in India, but in lesser degree than China, for small vases, boxes, plates, trays, bowls, girdle clasps, pendants, mirrors, armlets, hilts of swords and daggers, as also for the mouth-piece of pipes, their specialty has been to incrust the jade with gold and jewels, such as rubies, diamonds, turquoises, garnets, tourmaline, sapphires, emeralds and pearls. Although old Delhi work, especially the examples made under the Mogul rulers of the Seventeenth and Eighteenth Centuries, in gem incrusted jade have become exceedingly scarce and almost priceless; the carved jades of India without jewelled embellishment to-day have their own merits, which attest the skill of the Hindoo lapidary. These jades may be especially distinguished by their thin cutting, graceful lines, and perfect finish, appealing to our quieter western notions of intrinsic beauty.

Jewelled jades are as a rule ascribable to India, but the method of design and finish has been occasionally copied in China and Tibet, during the Eighteenth Century. It should be stated that after the Chinese conquest of Eastern Turkestan, many pieces of carved Indian jades were imported to Peking, therefore it is not an uncommon thing to-day, to find characteristically delicately carved jades in collections with the ear marks of East Indian design bearing Chinese inscriptions, or marks, of the Imperial atelier, where it was called "Indian School Jade" (*Hsi-fan-tso*), and made during the period of Emperor Ch'ien lung, 1736-95. The limpid and cool looking color of jade was especially appreciated in India and Tibet, also in Persia, as a foil for the incrusted gold and brilliant inlaid jewels. Jade in the rough uncut stone appears to have reached India, from Eastern Turkestan, probably derived from the same districts that supplied China.

Methods of Working Jade

The details which follow concerning the processes of working the crude nephrite and jadeite blocks or masses into artistic forms, may be of particular interest, especially as the details here given are in part, from personal observation made by the late Dr. Stephen W. Bushnell, C.M.G., B.Sc.; formerly physician to the British Legation at Peking. These notes were later published in the sumptuous and large work of (*magnum opus*) privately printed for the late Heber R. Bishop, entitled "The Bishop Collection: investigations and studies in jade," New York, 1905. Also printed in the Victoria and Albert Museum Handbook, entitled "Chinese Art," Vol. 1, 1909—by the same author. The interest of such details may not be so much for its possible utility in the technical knowledge, as for the fact that the learned sinologue conveys in these works an idea of the great labor and patience required even for the plain formation in cutting and polishing, aside from pierced or carved embellishments.

When these particulars are taken into consideration, we may more fully appreciate the Chinese high reverence for jade, as also the native genius which characterizes such creations.

The rough blocks of jade which are obtained from the mines of Chinese Turkestan and of Burma, are cut up into smaller pieces by a four-handed saw, worked by two men to "strip off the peel." In this process the sand is the effective cutting agent and the saw itself, which has neither teeth nor sharp edge, may be of wire or blunt iron. In all ages the use of a blunt saw with wet sand, has been known as the best means for cutting stone. The blocks of jade transported to China, or otherwise obtained as boulders, from the river-beds of Turkestan; the outer dimensions, corresponding to the extreme exterior sizes of the piece to be carved, are blocked out by a slicing saw, that also owes its effective cutting power to a sand resembling emery powder, which is moistened by water and thus made adhesive to the edge of the saw. The "jewel sand" used by the Chinese workman for the subsequent and finer operations in the "wheel cutting" of jade, is generally derived from garnets, but ruby and sapphire sand is also employed. The pounding up of rough jewel fragments to produce this sand and its careful

sifting are important preparatory operations for jade carving. These abrasives are prepared by various preliminary processes of pounding, grinding, and sifting, thus made into a paste with water. Four kinds are used, (1) "yellow sand," quartz crystal; (2) "red sand" garnet or almadine, used for the circular saws; (3) "black sand," a kind of emery, used for the lap wheel, etc., etc.; (4) "jewel dust," ruby crystals from Yurman and Tibet, with which the leather wheels are smeared to give the final polish.

The slicing saw is a round steel plate with sharp edge which is fixed on a staff, and this is revolved by a lathe which is worked by the feet with a treadle, when the piece of jade is held against the wheel by hand. Shaping wheels in the form of large steel rings are used with the lathe to remove the sharp edges and prominent angles left by the saw. Grinding wheels of solid steel with a flat edge are next employed, to remove the striated marks of the grinding, and make the surface uniformly smooth, or ready for the ornamental designs. For the delicate carving required to produce the ornament, whether elaborate landscape and other intricate subjects, circular steel knives, or "lap wheels" are employed, also charged with moistened "jewel sand," these edges, being like flat headed nails (consequently called "lap wheels" sometimes with sharp, or again with flat "nails," by the Chinese lapidary) are really small discs of steel of minute dimensions, securely fixed to metal spindle-shaped holders, kept in motion by a leather strap worked by the treadles, and constantly changed in size to meet the requirements of the design.

The hand lathe is used to revolve the cutting steel disc or "lap wheel" while the operator holds the piece of jade in his left hand. As distinct from ordinary carving, in which the piece is stationary and the tool is moved by hand, thus, here it is the tool which is stationary, while the carving is produced by the art, with which the piece is handled or moved against the revolving tool. In this particular, however, the lapidary art of China corresponds to that of other countries.

The Peking or Canton craftsmen possess all the methods known to our modern jewelers and lapidaries; only in the rapidity with which the wheel may be revolved by steam, or electricity, does the process vary in favor of the latter, the results obtained, however, by Chinese patience are far more marvelous. It has been mentioned that the time required for carving jade is several times that needed for rock crystal or agate.

For the execution of open-work, or pierced fret patterns, the design is first marked out in small circular holes drilled by the lathe with a diamond-pointed borer, after which the

pattern is sawn out and the holes united; the steel wire saw being pushed through one of the drilled holes, chosen by the operator and then fastened firmly in place at the extremity of bow, corresponding to the opposite end, where the wire has remained fastened. When thus rigid the cutting is proceeded with very slowly from hole to hole; the diamond drill is kept in revolution by the usual stringbow, wielded by the right hand of an operator, while he holds the jade in his left. The cup shaped head-piece of the drill or borer, is fixed above to a horizontal bar, on which a heavy stone weight is hung as a counterpoise to give the necessary pressure.

Another method of using the diamond drill in China, is exhibited in the boring of small objects, which are floated upon boat-shaped supports in a bamboo tub, by water, while they are bored; the cup shaped head-piece of the drill now rests in the left hand of the craftsman, who keeps it pressed down as he works the string bow with his right hand. The tubular drill is another instrument used by the jade worker for hollowing out the interior of small vases, bowls, and the like, a very ancient instrument in all parts of the world.

In China it consists of a short iron tube, grooved in two or three places to hold emery paste, which is mounted on the same iron spindle as the "lap wheels." As this drill works in a circle, boring hole after hole, it leaves behind a central core, which must be dug out by the craftsman by little gouges or steel chisels struck with a small hammer; while a number of other instruments of varied forms are provided to be worked on the same lathe, for further scooping out the interior of a vase that has been previously bored by the tubular drill. The tools of the lapidary are many, but as the Chinese say, they owe their efficiency to the biting power of the abrasives with which they are dabbed and worked.

When the object of jade has been cut and fashioned, whether with carved, relief, or open-work designs, the craftsman must go over every curve and angle left by the wheels or saw; time and time again, following every detail to attain the fluent lines and delusive softness of the perfectly finished piece. The attendant difficulty in the various operations of producing any delicately carved object in jade, may be partially realized by our consideration of the fact, that the same work would be actually much easier if applied on a billet of solid and highly tempered steel instead of a block of jade.

The final polishing of the worked piece with its open-work and relief carving is also an important process, and effected

by wheels that are revolved by the foot old treadle. Fine grain wooden wheels are first used for polishing the lowest surface charged with yellow sand paste, already alluded to. The diameters of these revolving wheels are from fifteen inches, downward to two or three inches, the choice being made according to the requirements of the work. For finishing and reaching the interstices of the carved undercutting, there are varied cylinder-like plugs, fitted to hold the abrasive paste, down to the very smallest points; most of these tools are cut from the rind of gourds.

The revolving wheels which give the final polish, are bound round with ox leather, stitched, and held by hempen threads, the abrasive used being the hardest of all ruby-paste or jewel-dust.

The most important and probably also the most beautiful jade objects have been executed in the imperial work-shops at Peking, during the Eighteenth Century; it may be assumed that many of the precious jades now in European and American collections first came into dealers hands, through the looting of the Yuan Ming Yuan, or Summer Palace, near Peking during the great T'ai-p'ing rebellion, and after the Anglo-French occupation of Peking in 1860.

Peking, Canton, and Soochow, appear to have been the chief centers of the jade industries and for glyptic art in China.

The most extensive collection of jade and other hard stones in existence anywhere to-day, is the Heber R. Bishop Collection, exhibited in the Metropolitan Museum of Art in New York City, consisting of about one thousand pieces, which had taken Mr. Bishop (to the writer's knowledge) close to a quarter of a century to make. Among these are some of the rarest examples known; the collection comprises three divisions, the first contains mineralogical or crude fragments, boulders and pebbles. The second section is archaeological and contains many jade weapons and implements used by ancients or prehistoric people, while the third division comprehends the art objects in jade and other hard stones from China together with jewelled jades from India and Tibet.

A preface to the large work in two volumes (already referred to) was written by Mr. Bishop himself in 1902 (the year of his death). Vol. I, with 277 pages, contains a general introduction followed by other parts that have been jointly written by Dr. S. W. Bushnell and native scholars, giving an assay on the uses of jade from the earliest times to our day, together with illustrations, some of which depict the methods of working jade.

One section of the first volume; edited by Dr. George F. Kunz, gives a complete resumé of jade as a mineral, together with a thorough investigation of this subject by a staff of specialists under and by his direction. The varied colors in nephrite and jadeite are explained, their relative hardness, specific gravity, tenacity, as well as chemical constitutions, and the localities where jade occurs.

Vol. II, with 293 pages, contains description of all the art objects in the collection written by Dr. Bushnell, who explains many details of ornament and symbolisms giving their meaning and derivation.

The Field Museum of Natural History in Chicago, houses Mrs. Blackstone's collection, made by Prof. Berthold Laufer (1909 and 1910) which is composed chiefly of Chou, Han and so-called "tomb jades," giving an interesting Archaeological phase, with relation to the ancient culture and life of the people in China, before the Christian Era, while the Art Institute, in the same city shows the S. M. Nickerson collection of other beautiful jades.

The Metropolitan Museum of Art also houses a collection of Han or Tomb Jades, donated by Mr. Samuel T. Peters of New York, which comprises many early and interesting examples of remote periods.

The Boston Museum of Art contains the collection of jades and other hard-stones donated by the late Frederick L. Ames, among which are important and valuable examples, chiefly of the XVII and XVIII Centuries. Special mention should be made of the remarkable Japanese rock crystal ball, measuring 8 inches in diameter; its perfect and clear quality, making it unique and one of the most valuable known.

Outside of these museum possessions, there are private collections in different cities, comprehending rare and beautiful jade objects, that may sooner or later find their resting places in other museums.

Ancient or So-called Tomb Jades

(*Han-yu*).

The term "Tomb Jade," derived from the Chinese han-yü, (held in the mouth jade) has been extended during later years to include all kinds of jade objects buried in ancient tombs or otherwise found in the ground, however, they may have been interred; accidentally engulfed by earthquakes, innundations or intentionally hidden during rebellious times and afterwards lost to their owners.

The cultivated antiquaries of China hold ancient (han-yü) jade among their most precious personal treasures; keenly mindful of archaic symbolism, whether implied by Taoist, or Buddhist images, mythical and domestic animals, birds, flowers, or fruit; as all such appeal equally to their sensibilities for good augury.

Jade is constantly referred to in the ancient Rituals and Records, as the material employed for precious vessels of all kinds, as for insignia of rank worn by sovereigns, or conferred by them on fuedal princes. It is stated that special officials were appointed in charge of the "jade treasury" who provided small pieces of carved jade (han-yü) to put in the mouth of the corpse. Also jade offerings (tseng-yü) in the shape of perforated medallions, which were placed inside the coffin and buried with the body.

The inimitable blended russet-red color, which appears on some examples may be likened to the mellow tint seen in autumn foliage, is due to natural staining from an accession of iron peroxide, acquired only through long entombment, primitive superstition was in effect that such red represented the actual blood of buried bodies) certain proportions of discoloring on such jades may also be attributed to an inclusion of metallic or other forms of mercury with which the ancient rulers, or their kin were embalmed after death.

These small objects of jade, that had become somewhat softer on the surface through absorption while buried under the earth, together with a fortuitous medley of augmented color, are carefully placed into small silken bags, along with bran or such like chaff. Which the lucky native possessors carry daily within their sleeves and by gentle friction of

every movement, giving extra touches of polish; thus their constant handling during spare moments tending to intensify colors and a certain smoothness.

"The Chinese are perfectly familiar with the disintegration of the surface and the gradual softening and decomposition of the material which occur in jade long buried in the ground. Jade in its crudest state, always contains a greater or less proportion of iron, and this, gradually becoming oxidized by process of time, causes staining of the surface, the color of the stain often extending inward, especially where there happens to be any flaw or vein in the material. All kinds of variegated "iron rust" tints are produced in this way, passing from amber-yellow to deepest brown, and sometimes becoming almost "black."—Bishop . Vol. I. Page 232.

Summary of Chinese Dynasties

(Mythical and Legendary Periods Omitted).

SAN TAI (Or "Three Early Dynasties"):		
Hsia	B. C.	2205-1767
Shang	B. C.	1766-1122
Chou	B. C.	1121- 255
FEUDAL PERIOD	B. C.	255- 221
CH' IN DYNASTY	B. C.	221- 206
HAN DYNASTY	B. C. 206-A. D.	25
EASTERN HAN DYNASTY	A. D.	25- 221
After HAN	A. D.	221- 265
(Epoch of "Three Kingdoms," viz., Han, Wei and Wu).		
CHIN DYNASTY	A. D.	265- 323
EASTERN CHIN DYNASTY	A. D.	323- 420
(Epoch of Divisions North and South).		
Sung (House of LIU)	A. D.	420
CH'I	A. D.	479
Liang	A. D.	502
Chien	A. D.	557
SUI DYNASTY	A. D.	581- 617
T'ANG DYNASTY	A. D.	618- 906
WU TAI (or "Five Short Dynasties"):		
Posterior Liang	A. D.	907
" T'ang	A. D.	923
" Ch'in	A. D.	936
" Han	A. D.	947
" Chou	A. D.	951
NORTHERN SUNG DYNASTY	A. D.	960
SOUTHERN SUNG DYNASTY	A. D.	1127-1279
YUAN (MONGOLIAN) DYNASTY	A. D.	1280-1367
TA CH'ING (TS'ING): MANCHU DYNASTY	A. D.	1644-1912

Emperors of the Great Ming Dynasty

Dynastic Title	Title of Reign		Date of Accession	Reigned
Miao Hao	Nien Hao			
T'ai Tsu	Hung Wu	(Wonderful bravery)	1368	31
Hui Ti	Ch'ien Wen	(Founder of Literature)	1399	4
Ch'eng Tsu	Yung Lo	(Eternal Joy)	1403	32
Jen Tsung	Jung Hsi	(Abounding Glory)	1425	1
Hsüan Tsung	Hsüan Tê	(All prevailing virtue)	1426	10
Ying Tsung	Ch'eng T'ung	(Correct ruler)	1436	14
Ching Ti	Cheng T'ung	(Great brilliancy)	1450	7
Ying Tsung (Resumed government)	T'ien Shun	(Obedient to heaven)	1457	8
Hsien Tsung	Ch'eng Hua	(Perfect influence)	1465	23
Hsiao Tsung	Hung Chih	(Abounding obedience or Marvelous administration)	1488	18
Wu Tsung	Chêng Tê	(Correct virtue)	1506	16
Shih Tsung	Chia Ching	(Rejoicing in purity)	1522	45
Mu Tsung	Lung Ch'ing	(Eminent excellence)	1567	6
Shen Tsung	Wan Li	(Ten Thousand Generations)	1573	47
Kuang Tsung	T'ai Chang	(Great abundance)	1620	1
Hsi Tsung	T'ien Ch'i	(Heaven born)	1621	7
Chuang Lieh Ti	Ch'ung Chen	(Great Luxuriance)	1628	15

EMPERORS OF THE TA CH' ING DYNASTY.

Dynastic Title	Title of Reign		Date of Accession	Reign
Miao Hao	Nien Hao			
Shih Tsu	Shun Chih	(Original obedience)	1644	17
Shêng Tsu	K'ang Hsi	(Vigorous glory)	1662	62
Shih Tsung	Yung Ch'eng	(Concord uprightness)	1723	12
Kao Tsung	Ch'ien-lung	(Untiring exalted)	1736	60
Jen Tsung	Chia Ch'ing	(Rejoicing excellence)	1796	25
Hsüan Tsung	Tao Kuang	(Truth, light)	1821	30
Wên Tsung	Hsien Feng	(Universal prosperity)	1851	11
Mu Tsung	T'ung Chuh	(Perfect ruler)	1862	13
	Kuang Hsü	(Overpowering light)	1875	33
P'u Yi	Shin Tung	(Excellent)	1909	3
Republican period—Yuan Shi-Kai-		(Triumphant forever)	1912.	

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Catalogue

No. 1. SMALL JEWELLED WHITE JADE PLACQUETTE.

(*Tai-kou*)

Round form; mounted and utilized as buckle, white jade (nephrite) Ch, pai yü, showing a slight translucent greenish-white tone, carved with delicate relief on upper surface to represent a spotted deer, under an old pine tree, allegorically meaning long life with official honors. The gilt bronze, mounting is richly studded by a border of facet cut quartz, like European brilliants.

Date, XVIIIth. Century. Diameter 2 ½".

No. 2. SMALL WHITE JADE PERFUME BOX.

(*Ho-Tzu*)

Deep round shape-white jade (nephrite) of translucent greenish-white tone, Ch, pai-yü. The cover with carved embellishment, showing floral and bamboo motif in low relief, delicately rendered and polished.

Date—XVIII th. Century. Height 1 ½"
Diameter 2 ¼"

Has teakwood stand.

No. 3. WHITE JADE LIBRATION CUP.

(*Ku chueh*)

Archaic elongated shape; translucent white jade (nephrite) Ch, pai yü fashioned after an ancient bronze sacrifical cup, with protruding spout and annular handle, showing an even limip white tone with soft polish; era of K' ang-hsi.

Date—XVII th. Century. Height 1 ½"
Diameter 3 ½"x2"

Has carved teakwood stand.

No. 4. WHITE JADE LIBRATION CUP.

(*Ku-chueh or Ch, in pei*)

Graceful form:—fashioned after an ancient loving cup designed with two bold projecting recurved handles, white jade (nephrite) Ch, pai yü, of rare translucent quality. The exterior displaying small millet like tubercles, the so-called

"grain' pattern raised in diagonal rows with slight furrowing. This ancient *mei* or *ju* motifs is believed to be emblematical of nutriment; the interior is fitted with a silver gilt bowl.

Ming Dynasty.

Date—XVI to XVII th. Century.

No. 5. SMALL WHITE JADE CUP.

(*Hsiao Chan*)

Beaker shape with flaring neck and bulbous body, translucent white jade (nephrite) Ch, pai yü of rare granular structure and even color. Fashioned without ornament and plainly polished to bring out the limip quality of the material.

Date—XVIII th. Century. Height 2 ½"
Diameter 3"

Has teakwood stand.

No. 6. SMALL WHITE JADE LOTUS-LEAF TRAY.

(*Ho yeh hsi-tzu*)

Shallow form composed to represent two natural overlapping lotus-leaves, with inverted and bulging rims; including the ribbing, fashioned in white jade (nephrite) Ch, pai yü, of translucent quality and even color.

Date—XVIII th. Century. Width 5 ½"x3"

Has teakwood stand carved to match, with lotus seed bulbs.

No. 7. INDIAN JADE VASE WITH COVER.

(*Hsi fan tso p'ing*)

Graceful ovated shape, tapering towards the base, with attenuated neck and four small delicately carved handles, in form of curved leaves and buds. Fashioned together with the cover from one block of greenish-white jade (nephrite) showing a translucent granular texture akin to jadeite. The carved embellishment in low relief presents conventionalized lotus flower motifs, surrounded by clustering leaf-like forms (East Indian School style, known as *Hsi fan tso*).

The jade cover (carved *en suite*) is surmounted by a small flower, serving as a knob.

Date—Early XVIII th. Century. Height 6 ⅜"
Diameter 2 ¾"x2 ½"

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No. 8. WHITE JADE FLOWER VASE.

(*Yu hua-p'ing*)

Gourd shape with flattened section; cabinet size, greyish-jade (nephrite) Ch,pai-yü, of translucent quality, showing typical granular flecking and structure. The neck sustains a pair of *shih-lung* (young dragons) in quest of the flaming and effulgent jewel of omnipotence; carved in bold relief, while the spreading lower section is surrounded by a raised settes in the style of ancient bronzes.
band of archaic diapering, relieved by a series of small ro-

The light moss green nephrite *socle*, with open-work, is fashioned in form of a carved teakwood stand, upon which appears a raised reciprocal panel, bearing two emblematic bats and a circular *shou* mark, meaning longevity and happiness.

Date—XVIII th. Century. Height 7"
Width 5x1 ¾"

No. 9. LIGHT GREEN JADE BOWL.

(*Yu Wan*)

Conventional eastern shape, plainly fashioned (without ornament) from a block of sea-green toned jade nephrite (pi-yü) showing slight granular texture, akin to jadeite, brought out by uniform polishing.

Date—XVIII th. Century. Height 2⅝"
Diameter 5 ⅞"

No. 10. CARVED WHITE JADE LOTUS LEAF COUPE.

(*Yu ho-yeh-p'ei*)

Limpid white jade (nephrite) Ch,pai-yü, showing slight greenish-tinge, with translucent and uniform quality. Fashioned to represent a half open curling lotus leaf, supported at the base by its coiling stem. The carved exterior embellishment with open-work and under cutting, including stems with lotus buds and a young crane, represented in free relief at the side. The details of the peltate leaf with curling rim, including the veining of ribs, finely finished and polished on both interior and exterior.

Date—Early XVIII th. Century. Height 5'
Diameter 5x2 ¼"

Has teakwood stand, carved open-work to match.

No. 11. WHITE JADE SCHOLAR'S LIBRARY SET.

(*Yu san she*)

Consisting of three specific forms of utility (*san-she*) considered appropriate to stand before a shrine or private altar, in the library of scholar, or mandarin of the old school.

(A) INCENSE JAR, with dragon cover greenish-white jade (nephrite) Ch, pai-yü; fashioned in square section with rounded projecting corners, which end in four tapered feet; two sides support dragon headed handles with recurved loops and loose rings. The body is carved in low relief with archaic dragon scrolls and symbollic lanceolations that involves a series of *shou* characters, signifying longevity.*

The cover sustains five archaic *shih lung* (dragons) carved in free relief; the larger central with open-work is broadly crouched and serves as a knob; the motif represents a celestial dragon guarding its young—known to the Chinese scholar as *ts'ang lung hsun tzu.*

Date—XVIII th. Century. Height 5 ½"
Width 5 ½ between handles.
Diameter 3 ½" body.

(B) SMALL INCENSE BOX (HO) *en suite,* quarterfoil form, with round projecting corners; made to hold incense. The low relief carving presents a lotus flower center and scrolled corner motifs.

Date—XVIII th. Century. Height 1 ½"
Diameter 2 ½"x2 ¼"

(C) SMALL VASE (p'ing) *en suite,* slender quarterfoilated shape with ribbing and lobed aperture, fashioned to hold implements for handling the prepared incense.

Date—XVIII th. Century. Height 4 ¾"
Diameter 2 ½"

The above objects are mounted upon a delicately carved triple stand of dark teakwood.

No. 12. TALL WHITE JADE VASE WITH COVER.

(*Kai p'ing*)

Pure white jade (nephrite) Ch, pai yü, of flawless texture, showing a suet-like translucency, commonly termed

*No. 11—An example in like form exists in dark green nephrite jade at the Victoria and Albert Museum in London.

"mutton-fat jade," one of the highly prized varieties. Fashioned into a flattened vase, (a favorite ovated form called "*pien hu*" by the Chinese scholar) its attenuated neck sustaining two delicately carved "fu-lions" that serve as handles, showing open pierced work and undercutting, while the remaining surfaces are plain. The lapidary artist realizing the beauty of the material itself, when highly polished.

The elongated dome shaped cover, is surmounted by a "fu-lion" (*tai-shih*) carved in free relief; serving as a handle.

This remarkable example may be attributed to the XVIIIth. Century, probably made at the Imperial ateliers of Peking.

Height 10" with cover
Width 5 ½x1 ¾"

Has teak stand with silver wire inlaying.

No. 13. TIBETAN JADE BUDDHA IMAGE.

Identified as Amitâyus (Sanskrit), the Buddha of "Boundless Life" (Tibetan name, Tse-dpag-med). Fashioned in jade-nephrite of greenish-white tone and translucent quality, after a bronze image in Lhasa, this deity is presented in the *Asan* attitude of a Bôdhisattva (in the form of his prototype Amitâbha), seated cross-legged, with upturned soles of the feet, while the head is adorned with a mukuta or tiara. A serene and youthful countenance is shown with the elongated ear lobes (bearing rings); peculiar to the Mahayana doctrine of Buddhism. Lightly clothed in Indian style and holding the vase of "life-giving ambrosia." Has a teakwood seat carved in rustic form.

Date—XVIIIth Century.

Height 8 inches.
Diameter 4½x2½ inches.

This image appears to have been originally studded with precious jewels; removed through vandalism.

No. 14. CHINESE WHITE JADE MOUNTED SCEPTRE.
(*Ju-i*)

The curved wand is fashioned of teakwood in conventional form and without ornament, except for three inserted white jade plaquettes, that present delicately pierced and undercut carving; these three small panels uniformly display birds midst blossoms and foliage. The larger upper

*This figure appears to have been originally studded with jewels, which have been removed.

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jade plaquette on head piece being rounded, similar to the small example at the lower end, while the central is elliptical in its form.

Date (of the Jade work) early XVIIIth. Century.

Length 19 ½ inches.

(1)—The *Ju-i* is a curved wand or baton, terminating in a fungi formed trefoil at the upper end. Usually carved in jade or materials of special value. Formerly used as a sceptre of office, or authority and held by both hands in the presence of the emperor. Its name (ju-i) signifying "may all be" (as wished). Regarded in China commonly as an emblem of good luck, and frequently used by the higher classes for presents to friends, or at a wedding, since it is a sign of both authority and official station. In Buddhistic paintings it is often shown in the hands of priests of high station; while doubtless of Buddhist origin and regarded as a symbol of the power of faith. It is also one of the seven precious things of the *Sapta Ratna*-(Sansk): believed to have been used in India originally as a sceptre, but, its real origin or early history remains a moot question.

No. 15. LARGE WHITE JADE SACRIFICIAL EWER.

(*Yen-shui-ho*)

Uniquely fashioned from a large block of translucent greenish-white jade-nephrite (Ch, pai-yü), after an ancient bronze ewer-like vessel (used for sacrificial ceremonies or worship) the angular body, supporting an open scrolling side handle, and a massive projecting form of spout, is raised on four low spreading feet. The obverse and reverse sides, sustain relief ornamentation in archaic design, together with vertical ridges.

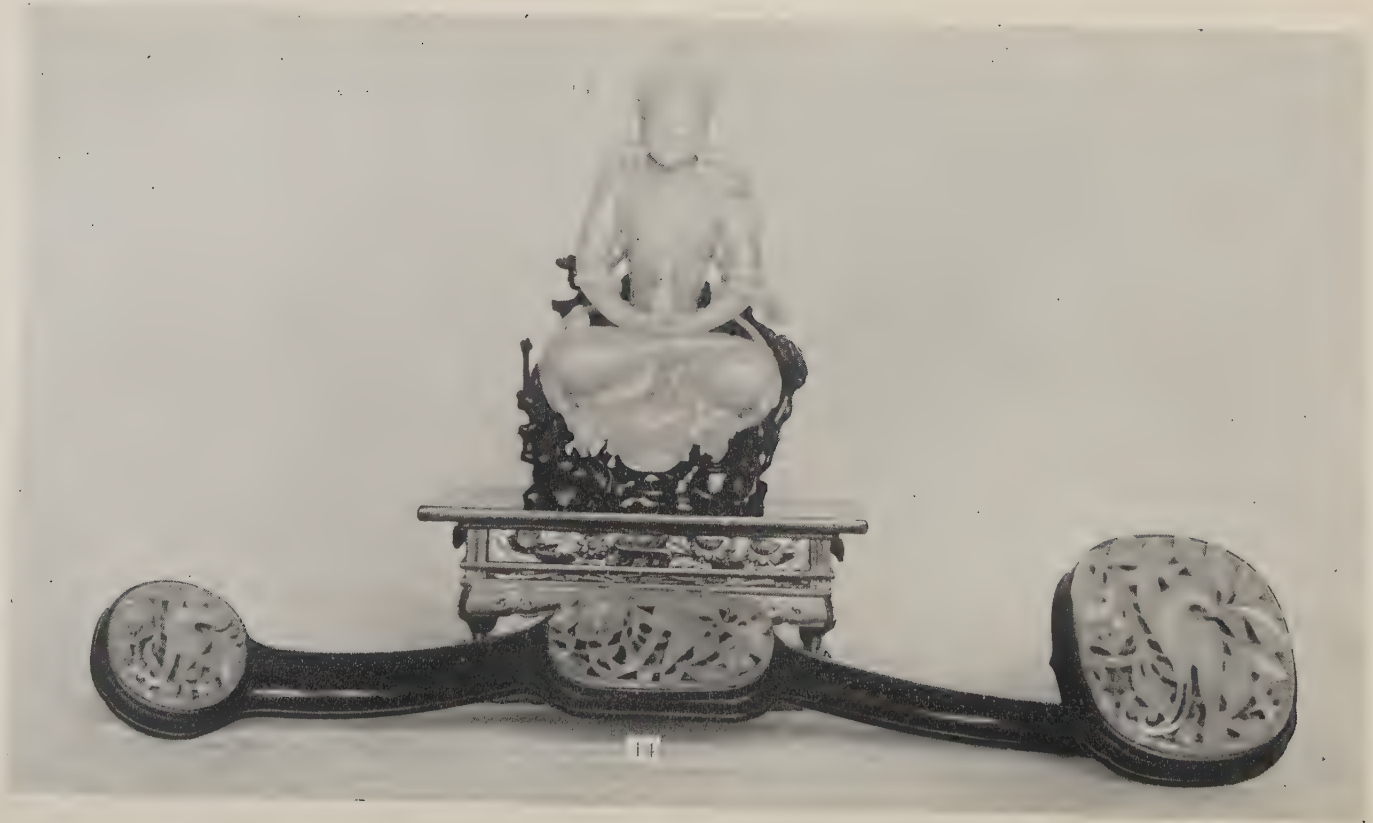
Date—XVIIIth. Century. Width 11"x3 ¾"

Has an elaborately carved teakwood stand with open work, showing fungus clumps and numerous bats.

No. 16. LARGE WHITE JADE PEACH COUPE.

(*Yu-tao wan*)

Fashioned in shape of a large peach; deeply hollowed out as a water receptacle, and resting upon its open branching-stems, that bear eight small peaches and foliage. Delicately



pierced and undercut in the round, from one block of translucent greenish-white jade (nephrite) Ch, pai yü, showing even color and perfect finish.

While the peach symbolizes long life, the nine peaches form a rebus; their number has a reference to a Taoist legend, in connection with the fabled old peach tree, growing in the garden of the Fairy Queen, Si Wang Mu. Therefore it is probably that this remarkable example formed a presentation piece in court, or high mandarin circles.

Date—XVIIIth. Century. Height 4"
Diameter 9x7 ½"

Has richly carved teakwood stand with openwork showing fruit and foliage to match the jade.

SMALL GROUP OF JADEITE OBJECTS

No. 17. CHINESE GIRDLE BUCKLE.

(*Tai kou*)

Rounded shape composed with light mottled lattice-green jadeite (*fei-ts'ui*) plaquette; the cut embellishment showing a fig tree and small pavillion, delicately rendered, and polished. Mounting of gilt bronze; used by high officials.

Date—XVIIth. Century. Diameter 2 ¾x2 ⅜"

No. 18. SMALL WHITE JADEITE PERFUME BOX.

(*Ho-tzu*)

Rounded shape, fashioned in translucent greyish-white jadeite (*fei-ts'ui*) of even translucent quality. The cover presenting scroll motifs which surround a small rosette, delicately carved in low relief, and finely polished. The rim showing a narrow Chinese lei-wên (fret) border.

Date—XVIIIth. Century. Height 1"
Diameter 1 ¾"

Has small teakwood stand.

No. 19. SMALL LIGHT GREEN JADEITE WATER COUPE.

(*Hsi-tzu*)

Shallow form, fashioned in limpid light lattice-green jadeite (*fei-ts'ui*) to represent a polyporus fungus (*ling-chih*) emblem of longevity. The underside showing scrolling stems, while the interior is hollowed out to hold water for

the scholars writing desk. The curling and irregular rims, including small fungus clumps.

Date—XVIIIth. Century. Diameter 2 ¾"x2 ¼"

Has teak stand.

No. 20. MOTTLED GREEN JADEITE PERFUME BOX.

(*Ho-tzu*)

Rounded shape, fashioned to resemble the calyx or outer petals of a blossom; blended emerald green and greyish jadeite (*fei-ts'ui*) showing crystalline translucency and flecking; the variety termed *"hua-hsueh tai ts'ao"* by Chinese amateurs, meaning, "bits of moss entangled amid melting snow."

The cover (*en suite*) of like rare material, showing carved radial petals or the corolla of a flower in low relief.

Date XIXth. Century. Height 1 ¼"
Diameter 2 ¼"

No. 21. SMALL JADEITE VASE WITH COVER.

(*Hs iao kai p'ing*)

Graceful ovated shape slightly flattened and with receding neck, sustaining two looped handles, which hold loose rings. Fashioned in translucent sea-green jadeite (*fei-ts'ui*) of even color.

The simple embellishment presents a series of three horizontal bands carved with the angular lei wên (fret) pattern, or Chinese "thunder scroll." The small dome shaped cover of like material, is surmounted by a small knob.

Date—Late XVIIIth. Century. Height 4 ½"
Diameter 1 ½x1"

Has teakwood stand.

No. 22. LIGHT GREEN JADEITE JAR WITH COVER.

(*Hsiao kai kuan*)

Bulbous shape with two broad curved handles; finished in light sea-green (*fei-ts'ui*) jadeite, of translucent color and copied after an ancient bronze. The carved embellishment on obverse and reverse sides, presenting hieratic motifs in low relief, involving the admonitary features and eyes of the dreaded *haou teen* or ogre masks.

The cover (of like material) with relief carving is surmounted by flower crowning.

Date—Early XIXth. Century. Height 3" with cover.
Diameter 2 ½" between handles

Has teakwood stand.

No. 23. SMALL JADEITE VASE WITH COVER.

(*Hsiao Kai p'ing*)

Flattened quadrilateral shape with contracted neck, supporting two small double looped handles. Fashioned in light "lattice-green" jadeite (*fei-ts'ui*) of typical translucent quality; the embellishment carved in low relief, presenting phoenix birds (fêng-huang) and bamboo, whilst the receding neck sustains descending lancet leaves.

The cover (carved in like material) showing lanceolations and a fretted rim band is repeated below on the rims of vase.

Date—Early XIXth. Century. Height 4"
Diameter 2x1 ¼"

No. 24. SMALL GREEN JADEITE VASE.

(*Hsiao hua p'ing*)

Slender shape with bulbous middle section, everted neck and spreading base; fashioned in mottled emerald green and white jadeite (*fei-ts'ui*) of typical translucent quality. The carved embellishment includes a dragon, which encirlces the neck in bold relief, while grasping a jewel of omnipotence together with three loops and freely suspended rings.

The rounded middle sections sustain a hieratic motif, in low relief, which involves the lineaments of the tae t'ieh yên or dreaded land ogre. Height 5"
Diameter 1 ½"

Has teakwood stand.

No. 25. SMALL GREEN JADE WINE CUP

(*Hsiao chan*)

Plainly fashioned in miniature, from a rare green variety of so-called jade chloromelanite, which shows small black speckling under the brilliant lapidary polishing.

Date XIXth. Century. Diameter 1 ¾"

Has small teakwood stand.

No. 26. DARK GREEN JADE BIRD VASE WITH COVER.

(Fêng-huang p'ing)

Fashioned in moss-green jadeite—nephrite, (Ch, pai yü) showing slight mottling in spinach green tones and typical quality. The carving presents a small treasure vase with handles and cover, supported by a fabled phoenix-bird or fêng-huang (special Chinese emblem of an empress as the dragon is of the emperor); the beak of this bird holds a

loose ring, while the curving plumage of the wings reach to the reverse side of the vase. Tail feathers with elaborate piercing form the base.

Date—XVIIIth. Century. Height 7 ½" with cover
Diameter 3 ½x2"

Has elaborate open-work stand of carved teakwood.

No. 27. LIGHT YELLOW JADE COUPE.

(*Hsiao-chan*)

Shallow oval form raised on four small feet and fashioned in light yellow toned jade (huang yŭ) showing translucent texture akin to jadeite, under the fine lapidary polishing.

The carved embellishments includes two small scrolled handles, together with a small unicorn (*ch'i-lin*) which appears in bold relief on the obverse side, while a bird is introduced on the reverse side to balance the glyptic design.

Date—XVIIIth. Century. Height 1"
Diameter 4 ½x3 ½"

No. 28. PSEUDO YELLOW JADE SNUFF BOTTLE.

(*Pi yen hu-rh*)

Flattened ovate shape; fashioned in pseudo jade, showing a deep sulphur yellow color with white clouding. Interior is hollowed out to hold Chinese snuffing powder.

Has stopper in like material and color.

Date—XIXth. Century. Height 2 ¾"
Diameter 2x¾"

No. 29. PSEUDO YELLOW JADE BOTTLE WITH CHAINED STOPPER.

(*Hung la p'ing*)

Cucumiformed with slightly curving neck, fashioned after an ancient bronze vessel, together with linked chain and stopper, from one mass of deep sulphur colored pseudo—jade or mineral akin to steatite. Slightly mottled and showing an area of black flecking on one side. The sculptured embellishment presenting a lizard-like dragon (*shih-lung*) in free relief, with open-work and rounded undercutting, serving as a handle. Another smaller *shih-lung* with bifidate tail, appears in relief near the base in quest of the effulgent orb, seen amidst clouds, that hold a suspended ring. The stopper is attached to a linked chain that connects with the *shih-lung* dragon handle.

Date—XVIIIth. Century. Height 8"
Diameter 4"x3"

Has carved teakwood stand.

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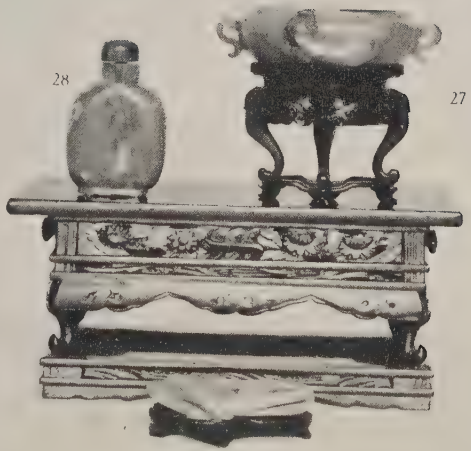

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No. 30. BLENDED LIGHT GREEN JADEITE VASE.
(*Yu Hua p'ing*)

Mottled light emerald green showing grey and light brown clouding, from the matrix, together with rare crystalline structure. Fashioned in shape of a *fo-shou* or "hand of Buddha" citron (emblematic of longevity) which is held upright and rests on coiling stems; its divaricated carpels, like fingers, forming the aperture to hold a scholar's pencils. Rare example.

Date—XVIIth. Century. Height 3"
Diameter 2 3/8"

No. 31. SMALL GREEN JADEITE PAPER WEIGHT.
(*Shu-chen*)

Flattened semi-circular shape; showing a remarkable variety of emerald green *fei ts'ui* (jadeite) with curious light green speckling and blending. Without ornament but highly polished.

Date—Early XIXth. Century. Height 1 1/4"
Diameter 1 1/2x3/4"

No. 32. SMALL AMETHYSTINE PENDANT ORNAMENT.
(*P'ai tzu* or *shu-shen*)

Rounded form, representing a fox among grape vines; fashioned in blended oriental amethystine quartz; showing varied tones of violet, together with a green beryl color. The varying tints are utilized to separate leaves, grape, and animal.

Date—XVIIth. or XVIIIth. Century.
Length 1 1/2x1 1/2"

GROUP OF ORIENTAL AMETHYSTINE AND QUARTZ OBJECTS

No. 33. BERYL AQUAMARINE ORNAMENT.
(*Shu-shen*)

Light aquamarine cut to represent a pair of playful young *fu-lions,* or *tai shih.* Originally used as a pendant or paper weight, clear bluish-green tint.

Date—Early XIXth. Century.
Length 1 3/4x1 1/4"
Has small teakwood stand.

No. 34. MINIATURE AQUAMARINE PENDANT.

(*P'ai tzu*)

Slenderly fashioned to represent a small bamboo segement with young shoots; leaves and bird appearing carved in free relief.

Date—Early XIXth. Century. Height 1¾"
Diameter ¾"

No. 35. CHINESE AQUAMARINE, SNUFF BOTTLE.

Fashioned in form of a ribbed melon-like fruit, surrounded by vines, stems and a small squirrel, cut in bold relief at the two narrow ends. The beryl quartz showing clear bluish-green quality. Has large sweet-water pear stopper and silver gilt figure stand.

Date—Early XIXth. Century. Height 2"
Width 1 ½x¾"

No. 36. AQUAMARINE PENCIL VASE.

(*Hsiao p'i-tung*)

Fashioned in the form of an old bamboo segement near the root, surrounded by young shoots and leafage. While one side shows a matrix utilized by the artist to introduce a young fêng-huang (phoenix) bird and open rockeries. Rare example with blended clear aquamarine and green beryl-like tones.

Date—Probably XVIIIth. Century. Height 4"
Width 5"x3"

Has carved teakwood stand with openwork.

No. 37. AQUAMARINE VASE.

(*Hua p'ing*)

Fashioned in rustic form, with symbolical fruit of the "Three Abundances" represented by the peach, pomegranate and hand of Buddha citron, that signify three good wishes, "sons, years and promotions." The allegory of design, with stems and deep undercut leafage, including a bat (*fu*) meaning happiness, implied by the word *fu* and represented by the bat. Clear bluish-sea-green quartz which gives its name.

Date—Early XIXth. Century. Height 5"
Diameter 4"

Has carved teakwood stand with open-work.

No. 38. AQUAMARINE (BERYL) ORNAMENT.

Transparent gemmaterial; fashioned to represent a towering sea-wave. The clear bluish-green color is relieved by three sculptured fishes that appear in relief on the sides, showing well-defined forms with opaque finish.*

Cut by Tiffany & Co., New York, in 1912 from the largest mass of acquamarine or beryl-crystal ever found.*

Height 4"
Width 6"x3½"

No. 39. SCULPTURED TURQUOISE VASE.

(*Hsiac shuang p'ing*)

Natural oriental turquoise mineral, of typical color and black veining; carved to represent a coalescent segment of bamboo, together with a clinging phoenix-bird (fêng-huang) which appears in bold undercutting relief. The emblematic design including fungus clumps and young bamboo shoots with leafage. Whilst the interior is deeply hollowed out to hold writing brushes for a scholar's desk.

Date—XVIIIth Century. Height 4"
Width 4 ½x2 ½"

Has ivory stand with green staining to represent rocks.

No. 40. RUSTIC CARNELIAN AGATE FLOWER VASE.

(*Hua p'ing*)

Fashioned in variegated red and white oriental carnelian, to represent a coalesced form of a pine tree with clinging limbs, and a wild prunus tree in blossom. The symbolic design including a clustering of bamboo shoots and fungus clumps, executed with open-work and undercutting in the round. A favorite Chinese art motif, known as "*sung-chu-mei,*" signifying the "three plant friends," symbols of longevity, the pine and bamboo, because they are ever-green, and the prunus because it throws out flowering-buds from the leafless stalks up to an extreme old age.

Date—XVIIIth. Century. Height 6"
Width 3 ½"

No. 41. PINK CORAL PHOENIX-BIRD VASE WITH COVER.

(Fêng kai p'ing)

Fashioned in flattened ovate shape with grotesque mask handles and loose rings. The obverse side presenting a phoenix-bird carved in bold relief together with projecting peony

*From Marambaya, State of Minas Geraes, Brazil. Discovered by Dr. George F. Kunz, New York. Author of Sciences. April 3rd, 1911. Vide, American Journal of Sciences. Vol. XXI, p. 463.

flowers, while the reverse side shows a flowering twig. The dome shaped cover is enriched with gadroon carving and carved knob.

Date—XVIIIth. Century. Height 6 ¾"
Width 3 ½"x1 ½"

Has green-stained ivory stand with open-work carving.

No. 42. PINK CORAL SNUFF BOTTLE.

(*Pi-yen hu-rh*)

Flattened ovate shape with narrow neck; the carving on obverse side presenting a "fu-lion" and fillet motif in high relief, whilst the reverse side displays a *couchant* young tiger and rocks together, with small butterfly; flanked by relief floral on either side.

Has round coral stopper to match.
Height 3 ½"
Diameter 2x1 ½"

No. 43. LIGHT PINK CORAL ORNAMENT.

(*Shan-hu*)

Anatural branching form, utilized by the artist to represent an old tree; its short branches and trunk showing delicately carved details, that include twigs and butterfly emblems. Rare examples of uncertain date.

Height 3 ½"
Width 2 ½"

No. 44. CARNELIAN AGATE GIRDLE BUCKLE.

(*Tai kou*)

The ancient form, terminating at the end with a boldly carved dragon's head, while a small *shih-lung* (young dragon) appears in salient relief on the front. The design is allegorical (called *"ts'ang lung hsun tzu"*), symbolizing "The celestial dragon guarding its young." Its form and motif is copied from the remote Han Dynasty.

Date—Probably XVIIth. Century.

Length 3 ½"

No. 45. TAOIST STEATITE FIGURE.

(*Hua shih hsien*)

Representing the "God of Longevity," Lao Tzu, founder and one of the principal deities of the Taoist sect, bearing a long staff and a peach from the fairies garden. Carved in

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soap-stone (steatite) of mottled dark red and brown tones.
Date—XVIIth. or XVIIIth. Century.

Height 6 ½"
Diameter 2 ½"

No. 46. CARVED STEATITE BEAKER WITH STAND.
(*Hua shih tsun*)

Triangular shaped; exterior sustains archaic designs carved in low relief. Fashioned in soap-stone (steatite) of mottled old russet red and grey tones, whilst its separate base (of like material) shows mottled grey and purplish shading.

Probably of the Ming Dynasty (1363 to 1643).

Height 5 inches.
Diameter 3 inches.

No. 47. YELLOW ORIENTAL AMBER COUPE.
(*Fo-shou hsi tzu*)

Fashioned in shallow form to represent emblematical "hand of Buddha" (*fo-shou*) citrons, clustered with the divaricating carpels (like fingers) interlocking to form a longevity cup.

Date—XVIIIth. Century. Height 2 ¼ inches
Width 2 ¾x1 ¾ inches
Has teakwood stand, carved with open-work.

No. 48. TALL CLEAR YELLOW AMBER VASE.
(*Hu-po-p'ing*)

The fluorescent and clear yellow material (*hu-pe*) is fashioned to represent an ovated form of a bamboo segment, enriched by two dragon handles with loose suspended rings. The carving on obverse side presenting young bamboo shoots and leafage in low relief together with birds and insects, whilt the reverse shows similar motifs supplemented by a lizard. Remarkable example and finely polished.

Height 6 ¾ inches
Width 3 ¾x1 ¾ inches
Has carved teakwood stand with open-work.

No. 49. MOTHER OF PEARL AMULET.
(*Woma p'ei ching*)

The natural form, is cleverly carved by the artist to present a recumbent horse with playful monkey on his back, a favorite art motif in China; in connection with a rebus, signifying to obtain office, or rank with the speed of a horse, while the monkey (*hou*) is to expect advancement.

Date uncertain. Height 2¼ inches
Length 3 ½ inches

No. 50. INCRUSTED PEARL BOTTLE.

Tapering amphora shape; profusely studded with sweet-water pearls. Has a coral stopper, carved to represent a monkey.

Date uncertain. Height 4 ½ inches
Diameter 1 ½ inches

Has carved ivory tripod stand, showing dragon headed feet.

No. 51. SMALL ORIENTAL AGATE COUPE.

(*Haiang hsi-tzu*)

Shallow leaf shape; fashioned in pale lavender colored agate of rare translucent opaline quality, showing curving concentric stripes. One side of irregular curling rim presents a small fish, carved in salient relief. Finely polished.

Date—XIXth. Century. Width 2 ½x2 inches

No. 52. ORIENTAL AGATE LOTUS-LEAF COUPE.

(*Hsia-tzu*)

Fashioned in shallow form to represent a clustering of lotus-leaf leaves to which cling a small fish and a frog, the latter serving as handle. The translucent bluish-lavender colored agate, showing a rare opaline quality with slight streaking and high polish.

Date—XIXth. Century. Width 4x3 inches

No. 53. ORIENTAL AGATE PENDANT.

(*P'ai-tzu*)

Fashioned in shape of an oval lotus leaf; the blended translucent bluish tones including a light tan marking from its matrix, carved to represent a sun fish. The agate is pendant from a gold disc, which is pierced with scroll designs and two Chinese characters of good augury, or happiness.

Diameter of gold disc, 1 ¾ inches
Pendant is 2 ¼x1¼ inches

GROUP OF PINK ROSE CRYSTAL QUARTZ OBJECTS

No. 54. PINK QUARTZ PAPER WEIGHT.

(*Sh'u-shen*)

Fashioned to represent fruit and foliage. The quartz showing traces of feathering and rose colored particles.

Height 1 ½ inches
Width 2x2 ½ inches

Has carved teakwood stand with open-work carving.

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54
58
56
55

No. 55. PINK QUARTZ VASE WITH COVER.
(*Chieh kui p'ing*)

Fashioned in the form of an ovated jar with cover. The obverse side presenting a fêng-huang (phoenix) bird in free relief, with open-work carving and undercutting; whilst the reverse side sustains a small lizard-like dragon (*shih-lung*) together with fungus clumps, flowers and rocks. Highly polished.

Date—XIXth. Century. Height 4 ½ inches
Width 3 ½x2 ½ inches

No. 56. PINK QUARTZ DOUBLE PEACH COUPE.
(*Shuang t'ao hsi-tzu*)

Fashioned to represent two half peaches, connected with stalks and over-lapping leafage which is carved in free relief; the open-work including undercutting in the round. Has two hollowed cavities to hold water for the scholar's pencil. A symbolical design, used for wedding gifts, in mandarin and princely circles.

Date—XIXth. Century. Height 2 inches
Width 4x3 inches
Has carved teakwood stand with open-work.

No. 57. PINK QUARTZ VASE WITH COVER.
(*Chieh kua p'ing*)

The natural pink colored crystal quartz is fashioned to present a jar shaped vase, with small fungus handles and cover (*en suite*). The sculptured embellishment includes a phoenix (fêng-huang) bird in free relief together with floral devices on obverse side, whilst the reverse side sustains branches of a magnolia tree, with buds and leafage. The emblematical designs rounded with open-work and undercutting. The material showing soft lustrous polishing.

Date—XIXth. Century. Height 5 ¾ inches
Width 5x2 ½ inches
Has teakwood stand with open-work carving.

No. 58. TALL PINK QUARTZ VASE WITH COVER.
(*Hieh kai p'ing*)

Large mass of natural pink colored crystal quartz, fashioned in flattened form, with rounded contour and receding neck, supporting two elephant headed handles, whose curved trunks hold loose rings.

The carved ornamentation in low relief (copied from ancient bronzes) presenting archaic *haou-teen* lineaments of the dreaded ogre, in cryptic scrolls design and eyes of its

bronze prototypes. The neck being surrounded by a bordering of lanceolated leaves, while the flanges of upper and lower rims display fretted Chinese "thunder-scroll" (lei-wên) meanders.

The domed shaped cover of like material, with fret meander and rounded knob, sustaining a bordering of "*ju-i*" head or fungiforms in low relief. Perfectly polished to match the vase.

Date—XIXth. Century. Height 13 ¼ inches
Width 7 ½x4 inches

Has teakwood stand with silver wire inlaying.

No. 59. ROSE QUARTZ ELEPHANT.

Sculptured in miniature shape, with soft unpolished (mat) finish.

Date—Late XIXth. Century. Height 1 ¼ inches
Diameter 1 ¾ inches

No. 60. STRING OF CHINESE TURQUOISE BEADS.

Pendants from a rosary or necklace, showing graven designs of deer and birds. The deer (lu) symbolizing official honors.

Date—XVIIth. or XVIIIth. Century.
Length 5 inches

GROUP OF SCULPTURED ROCK CRYSTALS

No. 61. CHINESE ROCK CRYSTAL SNUFF BOTTLE.

Fashioned in conventional flattened shape with small rounded neck and rudimentary masks to suggest handles. The carved embellishment on observe and reverse sides uniformly presenting scrolling *shih-lung* (dragons) in low relief.

Has small crystal cover and stand to match.

Date—XVIIIth Century.
Height 2 ⅜ inches
Width 2x1 ⅛ inches

No. 62. ROCK CRYSTAL SNUFF BOTTLE.
(*Pi-yen hu-rh*)

Fashioned in flattened shape with small rounded neck. The carved embellishment on obverse side, showing flowering plants and a tiger cut in the matrix, while the reverse

67
62
68
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(without matrix) sustains a pine tree and habitation in delicate relief. Has pink glass stopper, and teakwood stand.

Height 2 7/8 inches
Width 2 1/4x1 1/4 inches

No. 63. CHINESE ROCK CRYSTAL BOX.
(*Po-ti Ho-Tzu*)

Low square shape; plainly cut from rock crystal quartz showing rounded interior corners; has slight feathering visible under the polished surfaces.

Date—Early XIXth. Century.

Height 1 1/2 inches
Width 3 inches square
Has teakwood stand.

No. 64. CHINESE ROCK CRYSTAL BOX.
(*Po-Ti ho-tzu*)

Fashioned to represent the form of a large dried citron with its divaricating carpels like fingers, called "*fo-shou*" (hand of Buddha), used as a felicitous emblem and symbolizing longevity. The carving in low relief, including stem and leafage on the lower end. The crystal showing slight clouding finished with perfect polishing.

Date—Probably XVIIIth. Century.

Height 1 3/8 inches
Length 4 1/2x3 1/2 inches
Has teakwood stand with open-work.

No. 65. ROCK CRYSTAL VASE WITH COVER AND STAND.
(*Po-ti kai p'ing*)

Fashioned in slender rectangular shape with flattened sections and two small archaic handles. The delicately cut embellishment showing a suggestion of landscape and a habitation, lightly carved on the obverse side.

The cover (of like material) is surmounted by a "*fu-lion*" while the crystal base is carved in form of a teakwood stand.

Date—Probably early XIXth. Century.

Height 8 1/2inches
Width 2 5/8"x1 inch

No. 66. ROCK CRYSTAL FIGURINE.
(*Shen hsiang*)

Sculptured from a block of clear crystal quartz, to represent a female Rishi or geni (*shen hsiang*) fairy of the Taoist Sect, probably an emissary of queen Si Wang Mu. The figure rendered in long flowing robes of a remote period, bears

a basket supposed to contain the fruit of immortality for Taoist devotees.

Ascribable date—Early XIXh. Century.

Height 7 inches
Width 2 ½x1 ¾ inches

Has carved teakwood stand with fungus clump design.

No. 67. ROCK CRYSTAL VASE WITH COVER.
(*Po-ti kai-p'ing*)

Graceful rectangular shape with flattened section and archaic dragon scroll handles. The slender vase is supported at the base with open-work fungi clumps and their roots. Fashioned together with the cover from a clear and flawless mass on rock crystal quartz showing brilliant under perfect polishing of the lapidists art. The carved embellishment in low relief showing a series of angular Chinese "thunder scroll" (lei-wên) borders on body, whilst the neck is surrounded by descending lancet leaves.

The crystal cover is enriched by a representation of small bats that appear midst cloud patches, symbolizing manifold celestial blessing and happiness.

Date—XVIIIth. Century. Height 8 inches
Width 4 ½x2 ¾ inches

Has teakwood stand with silver wire inlaying in floral design.

No. 68. TALL ROCK CRYSTAL VASE WITH COVER.
(*Chu-shou kai p'ing*)

The large rectangular form with flattened section and receding neck sustains two large handles, bearing rams heads and free suspended rings. The remaining surfaces are plainly polished and left brilliant without ornament. Fashioned together with the large cover (which is surmounted by a recumbent dragon) from one mass of flawless rock crystal quartz.

Date—Late XVIIIth. Century.

Height 13 inches
Width 6x3 inches

Has teakwood stand with open-work carving.

GROUP OF AMETHYST QUARTZ OBJECTS

No. 69. SMALL AMETHYSTINE QUARTZ ANIMAL.
(*Ch'u-shou*)

Carved to represent a recumbent goat, showing a blending of rich purplish violet tones.

Date—Early XIXth. Century. Height ⅞ inches
Length 1 ¼ inches

No. 70. AMETHYSTINE ANIMAL GROUP.

Representing two goats with the dualistic *"yin-yang"* symbol of the active and passive principles of creation. Fashioned in rich purplish violet colored amethyst quartz.

Diameter 1 ¼ inches
Length 3 inches
Has carved teakwood stand.

No. 71. SMALL AMETHYST CUP.

Presenting a rich purplish-violet colored amethystine quartz. Fashioned in miniature shape of a cup and evenly polished.

Diameter 1 ¼ inches

No. 71—A. SMALL AMETHYST BALL.

Deep purplish violet quartz evenly polished.

Diameter ⅝ inches

No. 72. SMALL AMETHYST BALL.

Deep purplish violet quartz of even color. Finely polished. Diameter 1 ⅝ inches
Has ebonized wood stand.

No. 73. MOUNTED AMETHYSTINE SALT BOTTLE.

Graceful ovoid shape, fashioned in oriental amethystine quartz of deep violet color with slight blending. The surfaces with delicate carving presenting allegorical *ch'i-lin* and bat motifs, meaning happiness, ruled by a wise sovereign.

Date—XVIIIth. Century.

Height 3 ¼ inches
Diameter 2 inches
Has silver gilt stand and *fu-lion* stopper.

No. 74. AMETHYSTINE JAR WITH COVER.

Ovated shape with small rounded neck and sculptured cover. Fashioned in a blended violet and grayish colored amethystine quartz. The carved embellishment in salient relief presents a series of three *shih-lung* (young dragon forms) one of which appears posed close to the shoulder, midst emblematical cloud patches.

Date—Late XVIIIth. Century.

Height 4 ½ inches with cover
Diameter 3x1 ½ inches
Has small teakwood stand.

No. 75. AMETHYSTINE VASE WITH COVER.

Graceful ovated shape with attenuated neck and sculptured cover; fashioned in blended rich purplish and violet colored amethystine quartz. Surrounded with boldly carved blossom bearing trees, open rockeries and fungus clumps, midst which on the obverse side appears a dragon, whilst the reverse side presents a phoenix-bird or fêng-huang. This fabled bird being an emblem of the empress, as the dragon is of the emperor. Therefore, assumably this example was a palace piece. The amethyst cover with angular fret lei-wên) bordering to match the band on neck, is surmounted by a bird with floral twig carved in free relief.

Date—Late XVIIIth. Century.

Height 7 ½ inches
Diameter 4x2 inches.

Has carved teakwood stand.

No. 76. LARGE AMETHYSTINE VASE WITH COVER.

Massive ovated form with attenuated neck and floral handles. Fashioned in amethystine quartz of light blended violet-color. The carving on obverse side presenting a phoenix-bird and symbolic peony flower in low relief, while the reverse displays a magnolia tree filled with blossoms rendered in bold relief.

The dome cover (of like material) is surmounted by a fêng-huang or phoenix-bird with fungus clumps of longevity. Carved in free relief and undercut in the round. An exceptionally large and fine example of its variety and finish.

Date; ascribed to the close of the XVIIIth. or early XIXth Century.

Height 12 inches
Diameter 6 ½x3 ½ inches

Has teakwood stand carved with open-work.

GROUP OF PEACH-BLOOM PORCELAINS

The singular red glass termed "peach bloom" or "couleur de pêche" is one of the rarest Chinese monochrome porcelains. A few examples were doubtless made during the Seventeenth Century, or border line of the Ming dynasty, which are of certain shapes, while those of the early Eighteenth Century are usually of small dimension and made in the imperial factory at Ch'ing-tê-chên, during the directorship of T'ang-ying. All the authentic pieces from the imperial

works bear marks of inimitable perfection. Therefore all later productions are readily distinguished by the connoisseur.

No. 77. PEACH-BLOOM WATER COUPE.

(*T'ao-hung shui-ch'ing*)

Semi-spherical shape (*shu-ch'ing*) one of the peculiar varieties of its class, often termed water receptacle. Fine Ta Ching dynasty porcelain, showing three incised dragon medallions delicately incised under the pellucid peach-red (*t'ao-hung*) glaze. Its soft and beautiful variations in tones peculiar to its class, resembling the skin of a peach which has first inspired the terms "couleur de pêche" by French amateurs. The example under consideration here is distinguished by the tender melting red tones and soft grayish-pink clouding; while the small everted aperture is defined by a narrow white rim, indicating the white glaze within. Panel underneath the foot displays a typical fine blue mark, in six characters; reading "Ta Ch'ing K'ang-hsi nien-chih" made during the period of K'ang-shi (1662-1722) of the great Ch'ing dynasty.

Height 3 ½ inches
Diameter 5 inches
Has Chinese gilt and carved wood stand.

No. 78. TALL PEACH BLOOM VASE.

(*T'ao hung p'ing*)

Graceful biberon shape with small neck and round spreading shoulders, tapering downward to the base. Rare Ta Ch'ing dynasty porcelain of fine white texture, invested with a brilliant and deep peach-red glaze (couleur de pêche) which, evenly covers the exterior, its delicate mottling in lighter tones, imitating the ripening red shades on the skin of a peach, thus termed also "peau-de-pêche." A typical and unusually large example of this prized class. The foot underneath displays a fine blue six character mark under the glaze, reading *"Ta Ch'ing K'ang-hsi nien-chi,"* made during the period of K'ang-hsi (1662-1722) of the great Ch'ing dynasty."

Height 9 inches
Diameter 4 inches
Has carved teakwood stand.

Appendix

EUROPEAN AND OTHER ART OBJECTS

No. 79. OPAL MEDALLION CAMEO.

Oval shape; the relief carving representing a white swimming swan against opalescent azure blue and silver tinted background. Fine example.

Size 2 ¾x3 inches

No. 80. NATURAL OPAL SPECIMEN.

Showing opalescent light green, blue and purplishing clouding. Length 5x3 ¼ inches

No. 81. SILVER GILIT AND CRYSTAL URN.

Graceful ovoid shape; fashioned in rock crystal to resemble a reliquary in repoussé and wrought silver, with gild-including torso fugure handles.

The hinged cover is surmounted by a minature figure of Hercules and lion.

Date—XVIIIth. Century.

Height 5 ½ inches
Diameter 1 ¾ inches

No. 82. PERSIAN CHARM OR PRAYER BOX.

Shallow square shape, fashioned with angular pendants attached to the four sides. Body of gold; richly studded with small oriental turquoise stones. Supposed to have held prayer discs for the cure of sickness.

Date—XVIIth. Century.

Size 3 ½x3 ¼ inches

No. 83. QUARTZ GEODE.

Natural specimen; presenting a white crystalline interior with botryoidal plane; variegated light-blue and black silicate or fluorite matrix-band.

Length 3x1 ½ inches

No. 84. RHODOCHROSITE QUARTZ.

Natural manganese carbonate specimen, presenting the rhombohedral gem crystals in rare pinkish-rose color; surrounded by visible atoms of gold.

Length 4x1 ½ inches

GROUP OF EGYPTIAN FIGURES

No. 85. TURQUOISE POTTERY USHABTI.*

Mounted on gilt wood base.

Ptolemaic period, third or first century B. C.

Height 4 ¼ inches

No. 86. TURQUOISE POTTERY USHABTI.

Showing brown colored hieroglyphic inscription *under the pale blue glazing; mounted in wood block.

Ptolemaic period, third to first century, B. C.

Height 5 ½ inches

No. 87. TURQUOISE POTTERY USHABTI.

Showing brown colored hieroglyphic inscription *under pale turquoise glaze.

Height 6 ½ inches

No. 88. GRAECO-ROMAN TWIN GLASS PHIAL BALSAMARIUM.

Amphora shape, used for ungents. The coalescent double bodies united by annealed green glass bands, sustaining two slender handles.

The twin form presenting an iridescent incrustation in opal-like colors from long burial.

Date—Second Century, B. C.

Height 4 ⅛ inches
Diameter 2 ½ inches.

*Concerning Egyptian Ushabtiu.—Made in pottery, stone, bronze or wood and used in burial ceremonies. Ushabti figures were intended to represent deceased persons for whose behalf they were to perform menial task, under the Henbiu, or gods of the Celestial Domainlands, who were supposed to provide estates or fields for the blessed and to appoint beings to toil in them for an allotted time under task masters. Thus a dread of forced labor in the minds of the Egyptians resulted in the production of such vast numbers of small Ushabtiu, introduced by their priests at all funeral rites.

It was customary to cut or impress a formula on these figurines supposedly to be repeated by the deceased in the Other World, to this effect: "In the event of my being condemned to spread sebabk (earth or top dressing) over the fields in the Tuat, or fill the water courses with water (from the river) or to reap the harvest, such work shall be performed for me by thee, and no obstacle shall be put in thy way." Below these lines follow another formula, being the answer of the figure: "Verily I am thee (Ushab) wheresoever thou mayst speak (or call me)," So when the deceased ones found themselves in the Other World and condemned to work in the celestial corvee, they were supposed to utter this formula of words, as above, and if spoken correctly, the Ushabti figure was supposed to change into a full-sized living man and labor for the deceased as condemned.

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